

la rentree: September 4th - October 12

Vernissage: Thursday September 13th

FOFA Sculpture Garden and Atrium

5 à 9

Pierre Dalpé

York Corridor Vitrines

Eliza Griffiths

Main Gallery and Black Box

Mariane Bourcheix-Laporte

Ste. Catherine Street Vitrine

Pierre Dalpé alumnus

Personae

NB BOOK LAUNCH DATE TBC

Photographic exhibition and Monograph Launch

Personae. The monograph will also include a small selection of images from the series which preceded **Personae** entitled **Clothes Minded**. Included in the monograph will be three critical essays written by the following writers: Penny Cousineau-Levine, Dayna McLeod, and Karl-Gilbert Murray.

Personae: the exhibition

Each image is 22" x 22", in 27" x 27" wooden frames.

Because of the on-going nature of the **Personae** series, it is continually expanding and evolving. Each time this work is exhibited it is re-edited, making each successive exhibition of this series unique. At the FOFA Gallery, a selection of images included in the above-mentioned monograph as well as a selection of 12 images chosen from the entire **Personae** series, along with 3 diptychs from the **Clothes Minded** series.

statement:

"Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth" Oscar Wilde

My work explores the interconnected relationships between the body, identity, disguise, and performance. In *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, the authors Barba and Savarese describe how "society is a performance. Culture is a performance. We are performers, and we might as well get good at it."¹ This aspect of identity and performance is at the heart of my art practice. For the past decade my main focus has been the production of an on-going photographic series entitled **Personae**. This series questions the notion of 'fixed' identity and explores the idea that

¹ Eugenio Barba and Nicola Savarese, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, (London: Routledge, 1991)

we, as individuals, potentially embody a multitude of personae – that identity is fluid, malleable, and not pre-determined. The **Personae** series involves a collaborative process where I allow my subjects to embody their alter egos through performing in an invented scenario or narrative within the proscenium arch of my camera frame. My intention with this work is to play with and subvert the aesthetics and traditions of documentary photography, as well as explore aspects of identity, gender and performance - to coax viewers into believing false truths, leaving the viewer to question everything contained within the image. Regarding **Personae**, Dayna McLeod has written²:

“Capitalizing on the multiplicity of an individual’s personality and the many selves housed within all of us, Pierre Dalpé approaches each of his subjects with a duplicitous heart: he twins his subjects within the frame to expose the construction of identity while questioning the authenticity of the photographic image. Interested in the process of transformation, Dalpé collaborates with his subjects to express different facets of their personalities. Through this partnership, he is able to coax out identities that lay just below the surface, blurring the boundaries of who is real and who is not, producing family portraits derived from a single subject.

(...) Intermingling "real" twins with those he has constructed, Dalpé relies on the viewer's quest for narrative within the photographic frame and our culturally voyeuristic obsession with individuality. This mélange of the real and the unreal capitalizes on our cultural need to label, categorize, and catalogue, blurring the boundaries between illusion and truth.”

Mariane Bourcheix-Laporte alumna BFA

Ste. Catherine Street Vitrine

Video on Flat screen, 60mins

The video consists of documented performative actions accomplished between the summer of 2011 and the spring of 2012. Each action lasts between 7 and 30 minutes, with the length of their documentation corresponding to their duration. These performative actions consist of embodied physical explorations of interstitial spaces of urban public sites. Interstitial spaces are created not in and of themselves, but by being the residue of other elements in the architecture or physical design of a site. Being somewhat of negative spaces or ‘non-spaces’, interstitial spaces are non-defined sites within a constructed site. These micro-sites constitute pockets of potential in the urban fabric, and therefore allow for the forging of new relationships between the body and the environment.

In the video, **Bourcheix-Laporte** remains still, for as long as she can, in interstitial spaces located around the city of Vancouver. She attempts to fit her body into these sites and to pose in stillness until she is disrupted by inquisitive passers-by or by her lack of physical tolerance (although these are not shown in the video). The video documentation of these actions captures the micro-movements that her body is engaged in, in order to remain in a position of stillness. There is a certain tension that ensues between the body’s struggle to remain still and the movement saturation of the

² McLeod, Dayna, “Pierre Dalpé’s Personae”, text written for exhibition at Observatoire 4, in 2005.

surrounding environment. As she remains relatively still in inconspicuous spaces of public urban sites, the arrangement of her body temporarily disrupts the discursive construction of these sites and how they are encountered by passers-by. Her 'non-actions' in 'non-spaces' therefore point to the scripted nature of behaviour in public space and the transient character of the urban condition.

Statement:

I am interested in the manner in which the urban environment is constructed through the intersection of social and spatial architectures, in how these constructions direct behaviour in public space, and finally, in the way in which we come to understand our bodies through the relation that we entertain with this environment. I see the discursive codes that direct behaviours and interactions between bodies and the built environment as malleable. These codes manifest themselves in the way that public space is built and in the ways that we go about experiencing it. My work attempts to bend these codes, to test their elasticity or to extend beyond their constraints in order to generate new possibilities for experience and to reconfigure the relationship between the body and the urban environment.

My artistic practice is two-fold and is directed towards both the incidental audience and the gallery audience. First, I accomplish interventionist performative actions in public urban space. As furtive gestures, these embodied physical explorations infiltrate the everyday of sites in order to disrupt them. Being encountered by passer-bys, these ephemeral actions remain open for interpretation either as artworks or as something else, which is out of the ordinary constructs of the site. I document my actions through the medium of video in order to play with their re-presentation through editing, juxtaposition and framing. Through manipulated video-documentation, these actions are then brought back into a gallery setting, in which they are re-contextualized, respatialized and encountered by a second audience.

Eliza Griffiths Assistant Professor : Painting and Drawing

Main Gallery and Black Box

Griffiths will be presenting a new body of work developed in residencies in Berlin and NYC.

Eliza Griffiths is a Canadian artist whose practice is centered on an exploration of psychological, sexual, and interpersonal themes through the creation of invented characters in painting. Born in London, England, Griffiths immigrated to Ottawa, Canada at the age of eight. She studied Studio Art at Concordia University and did graduate studies in Art History at Carleton University. Griffiths' paintings have been widely exhibited throughout Canada and internationally, including exhibitions at Hallwalls Contemporary Arts Centre (Buffalo); Mercer Union (Toronto); the Saidye Bronfman Center (Montreal); Platform Gallery, (London, UK); The Painting Center (NY,NY); and ARCO, (Madrid, Spain). Her work has been featured in publications such as NYArts Magazine; Canadian Art; Border Crossings; C-Magazine; ARCO Madrid, and has been extensively collected both privately and publicly. Griffiths lives in Montreal and teaches at Concordia University.

UAAC - October 22- November 16th

Vernissage: November 1, 5 à 7 **NB Dean Catherine Wild will speak**

no images as of yet

Archives and the City

Curated by Christopher Moore and Jake Moore

a group exhibition selected from a call for submissions

sent to Faculty, graduate students and recent graduate student Alumni

The UAAC “provides a national voice for its membership, composed of university and college faculty, independent scholars and other art professionals in the fields of art, art history and visual culture” (UAAC, n.d.). It is the largest Canadian conference for scholars and practitioners in the fine arts, attracting hundreds of individuals annually. This year, Concordia has the honour of hosting the event, bringing exposure to the leading research-creation practices nurtured by our institution. This complementary exhibition will serve to further amplify the work of faculty, graduate students, and alumni, who might not otherwise attend a largely academic conference. Moreover, it will introduce the work of our creative practitioners to new audiences of curators, critics, and writers.

The UAAC conference does not program sessions under a global theme, instead, it presents a plurality of scholarship and practice currently being pursued across Canada. However, the Committee has targeted four topical “clusters” that panelists have been encouraged to consider. The two most dominant of these clusters, archives and the city, will frame the exhibition and inform the curatorial selection of works. Specific artists and artworks have not yet been determined, but a list of potential participants and links to their work have been included with this proposal. Emblematic of the type of work we’d like to highlight are those that strongly address the theory-practice spectrum.

Curatorial Dimensions— Archives and the City

Archives and the city can be understood as broad categories to explore a variety of research subjects and applied practices that are very prevalent in contemporary discourse. The proposed exhibition will mirror the conference themes to create a richer dialogue on the emerging phenomenon of research-creation, which is redefining institutions, pedagogy, funding agencies, and artistic practice.

The Committee defines the archive theme as practices that integrate historical and indexical materials, explore bureaucratic or institutional systems, reordering, meta-narratives, oral histories, memory and loss, trace, classification, or taxonomies.

The city theme presents an opportunity to address architectural concerns, urban planning/design, urban morphology, “revitalization” and decay, city as palimpsest, cultural landscapes, landscape architecture, public art and the city, public space and spatial practice, urban interventions, and so on. Selected examples of projects engaging with both clusters will bring cohesion to the group exhibition. One such example is the work of Shauna Janssen via her Urban Occupations Urbaines project, which addresses the contested transformation of the historic Griffintown district.

COMBINE 2012 - November 26 - December 9th
Finissage and Catalogue Launch: Friday, December 7th
FOFA Atrium: 5 à 7

Ste. Catherine Street Vitrine
Main Gallery
Black Box
Ste. Catherine Street Vitrine

Sophie-Anne Belisle, America Blasco, Kevin Durocher, Kandis Friesen, Emy Gystl, Simon Grenier – Poirier, H  lene Latulipe, Simon Larivi  re, Nicole Lavaque, Jessica Monuk, Marlee Parson, Aidan Ponterini, Melodie Reay Laura Rokas, Alexis B Rourke, Ingrid Tremblay, Feliz Tupe

This undergraduate exhibition is juried student leaders from the VAV and FASA. The selected works are exhibited in the next programming year so that we might produce a catalogue that is both written and designed by undergraduate students. The intention is that the FOFA gallery is better able to represent the nine distinct departments within the faculty that are not best served by an exhibition space per se, but by the discursive arenas that surround it.

The production of the catalogue has become part of the curriculum within Design. Working with Assistant Professor Nathalie Dumont and Art History Coordinator, Anna Waclawek a design brief is constructed and a production schedule is established. The foreword is written by the previous year's VAV co-directors. This year for the first time the design will be developed within the classroom as an assignment and the design that will be put into production will be selected by Nathalie Dumont and Jake Moore.

2013

The Return January 10 - February 15th

Vernissage: Thursday, December 10th

FOFA Atrium

5 à 9

Jude Griebel

York Corridor Vitrines

Kyla Chevrier

Main Gallery and Ste. Catherine Street Vitrine

Phillipe Guillaume

Black Box

Jude Griebel

Grow Apart

York Corridor Vitrines

This exhibition will include an installation of twenty wall-mounted wooden forms painted in oil, titled *Grow Apart*. The work expands contemporary dialogues surrounding presence and absence in the body by fore-fronting states of de/re-construction, dissolution, hybridity and transformation. The diverse sources of the imagery include Pre-Raphaelite painting and young readers' mystery and pulp novel illustration. Through the combination of two-dimensional representation and three-dimensional elements in the work, space is collapsed, drawing the viewer into a world outside the rational.

For the installation, a section of the vitrine wall will be painted in shifting shades of blue, insinuating an expanse of darkness and depth. The painted wooden forms will be hung at varying degrees along this section of painted wall as if floating or emerging from the darkness. These works will be spot lit, increasing the sense of theatricality in the work. On either end of the vitrine, a theatre style curtain will be hung. The surfaces of the curtains will be coated in human hair, which I am currently in the process of collecting. The presentation occurring between these hair curtains will articulate a psychological space and the subconscious nature of the figures located there.

statement

My artwork explores the convergence of real and imagined experience through themes of memory, growth and mortality. This confluence is reified through drawn and painted visual narratives that have involved people, spaces and experiences sourced primarily from my own past. The work questions the reliability of memory by exploring the fragile space that exists between authentic recollections, desired history and invented narrative. Themes I have explored include transformation, presence/absence, elements of personal and folk mythology and the supernatural. Recurring references include Pre-Raphaelite painting, young readers' mystery novels and pulp illustration, and early

photography and cinema. In the past, my artwork dealt with conventional representations of the human figure, rooting it in the platitudes of daily convention and domestic spaces augmented with suggestions of supernatural imagery. This subtle interplay between reality and the otherworldly—with its tension between being and longing—has formed the foundation for my work.

My current series of work, titled *Grow Apart*, seeks to expand contemporary dialogues surrounding absence and presence in the body, by fore-fronting states of de/re-construction, dissolution and hybridity. The resulting pieces depict phantasmagoric bodies, whose physical forms are distorted by psychic factors such as memory, growth, fear and desire. In certain works, bodies are built into shelving for memories and experience, while, in others, they are dismantled into perceptual wisps. While certain works endow anatomy with a distinct unease and dislocation, others map elements of structure, comfort, and protection onto the body. Of particular relevance to the works are Sigmund Freud's seminal writings on "the Uncanny"—in which corporeality is simultaneously understood as a familiar and foreign phenomenon—and Surrealist artist Hans Bellmer's notion of the body as a sentence that can be endlessly scrambled to produce new meanings and awareness. Both the handmade quality and subject matter of my work is aligned with the sense of distortion and mythmaking in contemporary art that writer and curator Shamin M. Momin describes as a re-emergence of a Gothic psyche.

I am interested in re-harnessing a visceral sense of astonishment regarding the corporeal realm, in order to counter the contemporary passivity of media spectatorship and virtual existence. In this way, physical distortion and mythmaking become tools to counter the dulled sensibilities of the modern world. By employing these tactics within contemporary and art historical dialogues, I intend to re-activate imagination and lure my audience into a world outside the rational.

This recent sculptural work represents a shift away from the conventional painting format, allowing the fuller expression of my earlier training in various media, including drawing, painting, the carving of printmaking plates and the construction of props. For these works, prepared painting panels are carved away, allowing the central elements to float in space and cast shadows. In most instances, the cut out figure becomes the sole surface on which ideas are mapped. With the negation of background and spatial context, the body becomes a storyboard. Mounted on the blank wall surface, these figures create a visual dialogue between their contained images and the spaces in which they hang.

Kyla Chevrier BFA, awarded June 2008
Main Gallery and Ste. Catherine Street Vitrine

"I challenge existing formalities within architecture through a flirtatious act, inherently both aggressive and accommodating."

statement

The work is site-sensitive; in that it borrows existing architectural elements as raw material. After experiencing a place I identify the point of view I wish to compose the

piece around. I treat the room as an object. I imagine that rules and practical division don't exist; where boundaries may or may not be momentary.

Composed technically with the same architectural methods, as one would need to build a room. I construct planes using 2 x 4's, drywall, and plywood. With the framing complete, the surface is then mudded, primed and painted. Usually a combination of composition and latex paint, meaning I create many of the colours I work with, using pigment, and have them produced to cover a large scale. Along with a small crew, I take part in the entire construction. Installation usually takes 7-10 days.

Approaching the space with a set of assumptions rather than a plan, I rehearse various ideas using models, prints and paintings, no decision completely firm until the installation process ends. The work is an improvisation built on the parameters within that focus, open for phenomenological relationships to grow.

Colour enters as the lyricism of the work, enveloping the façade of what may be a wall and a floor or a roof, simulataneously. When the work is removed from the space the materials are reused, and take on new projects. The work exists before, during and after the time on display. The slippage between what was temporarily there and what is there once again is a crucial part to the work. What existed before and after in that place asserts itself just as much as what I built.

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Figure-Ground perception is often the driving logic of visual composition. But within this assumed clarity there are loopholes, strange aporia, and spaces that defy categorical definition. For Kyla Chevrier, these fraught tensions become all the more apparent at the scale of architecture. Indeed, historical dualities distinguishing subject from space define architecture and viewer as mutually exclusive. Yet, in Chevrier's work, this threshold—at once material and perceptual—is more reflexive than it appears. Trained as a mezzo soprano prior to studio art, Chevrier uses elements of set design and theater to transform the gallery into a stage that elides viewer and performer. Using inexpensive construction materials associated with quotidian interiors—both domestic and institutional—her work evokes the uncanny by at once recalling familiar spaces while inflicting unexpected disruptions. Surface, geometry, and memory constitute Chevrier's repertoire for destabilizing architectural space as contingent to embodied experience. Floor, ceiling, and wall planes are angled into abstract formations, with skewed geometries and jarring colors that suggest urgency yet invite sustained viewing and interpretation. It is on these surfaces—vast empty slates—that one's subjectivity is writ large.

Less a wall than an opaque mirror, Chevrier's painted surfaces refract the viewer's perception into a rich spectrum of associations and possibilities. In her new installation, "Let's Get High, Eat Steak, And Go Fishing," a raised stage projects inward from the frame of the gallery storefront, lit aglow by a painted fluorescent shape overhead. These colors are lurid and severe, but over time soften into a palette that is affective and uncannily familiar, although never arriving at semantic conclusions. Likewise, the work's title disorients the aesthetic intensity of Chevrier's installation by suggesting other sensations and uses of the body, corporealizing one's memory as though it were a

phantom limb. It is within this continuum between perceived and actual, remembered and experienced that we inhabit her work, turning personal history into an occupiable present—an ongoing performance never to be codified into script.

David Sadighian 2010

Kyla Chevrier's work is both nuanced and dramatic. Throughout her practice she seeks to explore the immediate relationships between interior and abstract spaces through the perception of the body. Using the same materials and processes found in everyday construction techniques, her site-sensitive architectural installations challenge audiences by distorting the standardized format and conventions of constructed spaces, alienating the 'space' from its utility as a 'room' and exposing the ideologies and histories that serve as a foundation to our relationship to architecture.

The awkward, abrupt and sometimes jarring forms are contrasted by the lyrical use of colour, evoking emotion and suggesting a subjectivity; enveloping the façade of what may be a floor, ceiling or wall simultaneously.

Allegory, Folktales & Poetics of Soviet Cinema in the Work of Sergei Parajanov

curated by Marcin Wisniewski alumnus Mel Hoppenhiem

5 weeks of film programming

each with a guest speaker that will introduce the films

beginning Sunday, January 26

ending February 16th

DE SEVE Cinema

2:00 – 4:00 pm

Allegory, Folktales & Poetics of Soviet Cinema in the Work of Sergei Parajanov aims to bring to the front the work of an artist who for ideological reasons has been omitted from film history books, almost forgotten and is now known to relatively few cinephiles and art enthusiasts, yet, strangely, whose work has informed many generations, popping up in the works of such mainstream artists as Madonna. As a series of screenings complimented by short talks about the films and concerns surrounding them, the exhibition will also engage with issues of censorship and its effects as well as the function of excess and beauty in art (in particular cinema).

Allegory, Folktales & Poetics of Soviet Cinema in the Work of Sergei Parajanov is a series of five screenings. Given that Parajanov only made four films, one of the screening dates will be dedicated to a documentary about him, *Parajanov: A Requiem*. Each screening shall be inaugurated with a 10 to 15 minute speech by the curator, followed by one or two shorts by Canadian, local artist and followed by the particular film.

The program is arranged chronologically, beginning with *The Shadows of Our Ancestors* and ending with *Ashik Kerib*. Between the first two screenings and the last two *Parajanov: A Requiem* will be shown.

The FOFA Gallery with its mandate of “showcasing the range and quality of artistic media and concerns as practiced by its current and past faculty, staff and students” and its half-way meeting point between the Mel Hoppenheim School of Cinema and Concordia’s studio arts department is a perfect convergence point for an exhibition of the work of Sergei Parajanov, as curated by Marcin Wisniewski, the school’s alumnus.

While the Mel Hoppenheim School of Cinema supports theoretical and practical engagement with cinema as a form of artistic expression rooted in particular historical and artistic moments, the Studio Arts at Concordia emphasize flexibility and interdisciplinarity. In their pedagogic approaches the two schools emphasize exchange and highlight the porous nature of the creative process. Parajanov’s films offer a unique chance to observe such ideas on screen.

February 25 - April 5

Vernissage: Thursday, February 28th

FOFA Atrium

5 à 9

TBC

York Corridor Vitrines

Tammy Salzl/Emily Jan

Main Gallery and Black Box

Candice Davies

office

Tammy Salzl/Emily Jan MFA Candidate (Painting and Drawing) / MFA Candidate (Fibres)

Falling Through the Mirror

Main Gallery and Black Box

Tammy Salzl/Emily Jan will stage a joint exhibition in which an expanded narrative will be created by juxtaposing Salzl’s vignettes and Jan’s sculptural installations, as if a portal between both of their imagined worlds had opened briefly within the FOFA Gallery. While their works remain discrete, through close proximity and overlapping of spaces and viewpoints they will inform each other.

They are interested in the function of mythologies in our lives, and the role that they invite us to play in the world around us. What does it mean to be human in this time? As we in the West become ever more rational, what impact will our increasingly distant relationship to the natural world have on our mutating individual and social psychologies? And what does it mean that the wildness we have relinquished still haunts us in our dreams?

We hope that viewers will create a connection between the materiality of their work and the material of the body, and will be staging our work to that end. Salzl portrays how liquid flesh, gnarled musculature, and fur reflect not only a psychological make-up but also suggest the “object- ness” of the body, a medium susceptible to the forces of gravity and stresses of life, and an embodiment of the human condition itself. Jan uses the very tactile materials of gut and reed; hand- made felt and iridescent feathers to draw viewers into sympathy with the otherworldly beings she creates.

Tammy Salzl will exhibit up to five oil-on-canvas paintings, including both recently completed work as well as works that are currently in progress. These paintings are monumental in scale yet rendered in minute detail; and they will cover the three main walls of the main gallery.

Emily Jan will exhibit two separate but related installations. The primary installation (working title: *Selkie Rising*) would be suspended in the open central area of the main gallery, weighted towards the St Catherine Street vitrine. This installation will be composed of the selkie, suspended head- downwards with her eyes at the eye level of the viewer, surrounded by a trailing kelp forest fabricated from satin, beads, and wire (see portfolio images), suspended from the grid and potentially being slightly animated by fans and lit in underwater tones. The idea is that up and down have been inverted; the floor of the gallery becomes the surface of the water and the diving selkie is really surfacing, placing the viewer in an upended world. Taking a cue from the original myths of the selkie, where the wild feminine is free while in her seal skin but imprisoned once the skin is stolen by man, the selkie in this installation is both a hollow pelt and also a living body with gleaming eyes and rounded shape.

The satellite installation by Emily Jan (working title: *in dreams time runs backwards*) will occupy the Black Box space. A single life-sized leaping wolf will be suspended facing the entrance as if about to pounce on the viewer when he or she enters the room. The wolf is currently in the preliminary stages of construction, but will be of similar construction to the selkie when finished (reed, wool, gut). The front end will be fierce and highly realistic; the back and haunches will sprout iridescent peacock plumage from amidst the fur (the small, bright body feathers; *not* the typical tail feathers). The intention is to walk the line between terrifying and wondrous, with a nod towards both the mythic reputation for strength and feral cruelty that the wolf once held, as well as the use of the wolf as an ironic figure in today’s youth culture. Jan is planning a sound component to this installation which will generate the environment for the wolf.

Candice Davies MFA Candidate (Sculpture)

Candice Davies will hand carve one-to-one scale replications of stationary supplies in alabaster stone, such objects will include a basis stapler, scotch tape and hole-punch, objects that are already located on the front desk. For the duration of the exhibition the replications will be placed on the front counter, as well as placed on the desk (in line with the viewers' gaze).

These replicated objects will become a stand in for the "real" object, stripped of their function, as they are now solid. The colour of the stone will mimic the colour of the original object emulated, further playing with the viewers' perception. The viewer is encouraged to engage with the replicated objects, as both the top counter and the desk itself, which further invites the viewer to pay attention to the objects in front of them, for those that participate will engage with the work due to its familiar presence but soon realize the unfamiliar material.

In terms of materiality, stone contrasts to plastic due to its weight, solidity and visual appearance. Historically, alabaster is a type of soft stone used predominantly in decorative and ornamental carvings. I am interested in aligning and adding to the dialogue of the ornament, creating a unique individual object by hand. These replications will bring such mundane mass produced objects into consideration for their form, function and materiality. Alabaster is expensive stone, in direct comparison to cheaper and light weight commercial plastics, continuing in a discourse concerned with the social value of such objects of use.

While these replicated objects are placed in the gallery setting, they are not constricted to the walls of the space, as the replicated stationary supplies are placed in their original context, of a functional desk area. Interestingly, argued by Lucy Lippard that space is not neutral, spaces through capitalism are continually homogenized, genericized and commodified. Thus, the act of placing replications into the public sphere further builds the discourse of how commodity driven our modern day landscape is. Not only are objects commodified but so are the spaces in which we live.

April 15 - May 24

Vernissage: Thursday, April 18th

FOFA Atrium

5 à 9

Pavitra Wikramsinghe BRONFMAN

TBC

Main Gallery and Black Box

<http://www.pavitraw.com/projects/pages/project-place.html>

Richard Kerr

Drawing From Photography

York Corridor Vitrines

The Title of the proposed exhibition, *Drawing From Photography* has two central concerns, 1) what I have learned and taken from photography and applied to other mediums, 2) is a little more complicated to write about, but asks the questions by examining the work in the proposed exhibition. There is a formal and aesthetic linkage with the practices of photography and drawing, and ever more so as the traditional mediums of drawing, photography and cinema are all under reconsideration in the digital age.

Drawing From Photography, presents a 30 year trajectory of formal/contextual and aesthetic interests. Throughout this body of work there have been three constants to my practice 1) photography as a starting point, 2) the material and technology at hand at any given time, 3) how the material and technology, changed and open up my way of thinking about what photography can be. I consider myself to be a practitioner of photography, who is proposing an exhibition about photography, but I do not consider myself a photographer. The central concept of *Drawing From Photography*, is to present an exhibition based on a body of work, that is asking questions about the practice of photography as I have related it to the mediums of film, video, found footage photo-collage, meta cinema: installations. As a teacher/practitioner proposing this exhibition, I wish to frame it in series of wide-ranging and ongoing questions about photography as it continues to drive my studio practice, An opening sample of questions would read like this ... are all photographs, photographs? ... when does a photograph cease to be a photograph? ... when does photography become subservient to other mediums?... is digital photography now the vernacular processing of seeing and disseminating? ... if so where is the photography? What is a camera ... what is the material of photography?